

**MOZART**

**DIE ENTFÜHRUNG AUS DEM SERAILL**

**(The Abduction from the Seraglio)**



TE 1102



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**PATAGONIA FESTIVAL**

Soloists, Chorus and Orchestra — **RALPH DE CROSS, Conductor**

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Durch Zärtlichkeit <sup>BEGINNING</sup> <sup>of SIDE 2</sup> MARTEN aller Arten later  
on side 2

# WOLFGANG AMADEUS MOZART

## DIE ENTFÜHRUNG AUS DEM SERAIL

(The Abduction From The Seraglio)

Welche Wonne  
Beginning of  
side 3

Constanze, a Spanish lady .....	MAGDA WALBRUNN (soprano)	Pedrillo, his servant.....	FRANZ KOTHNER (tenor)
Blonde, her English maid.....	FRIEDERICKE BENDA (soprano)	Osmin, overseer of the seraglio.....	CASPAR JURGENS (bass)
Belmonte, her lover.....	PETER BORNER (tenor)	Pasha Selim .....	OTTO SPIESS (speaking part)

Patagonia Festival Chorus & Orchestra—RALPH DE CROSS

*Die Entführung aus dem Serail* delighted Vienna in July, 1782. Here was comic opera in German—*Singspiel*—which was high in favor at the moment with Emperor Joseph II who was fostering a national movement in the arts. *Singspiel* is what the French call *opéra comique* and the English, ballad opera. Its lightest manifestations are operetta and musical comedy. Since it encompasses any opera with spoken dialogue, Bizet's *Carmen* and Gounod's *Mireille* must be placed in this category as well as the works of Offenbach, Messager, Milloecker, Arne, Pepusch, and Gilbert and Sullivan. It began as an unsophisticated art form reflecting the audience's paramount interest in a play which could be brightened by a few songs of simple, folklike character.

In Mozart's hands, *Singspiel* rose a peg or two. The story of *Die Entführung* is simple and amusing according to the conventions of its day. Mozart spiced it with "Turkish" sound which was the rage—a mingling of the sonorities of the bass drum, cymbals, and triangle. There is the usual sharp-tongued soubrette to offset the languishing heroine, but additional humor and timeliness are supplied by making her an independent English miss who would obviously create havoc in a harem with her ideas. Mozart enlarged the part of the traditional dotard of *opera buffa* and made out of churlish, dim-witted Osmin a masterpiece of malevolence and frustration. The charming "vaudeville" finale in which each character in turn sings a verse of the same song was borrowed from French *opéra comique*, but is especially apt here. The innovation of having one purely speaking role (that of the Pasha) allows for selection of an actor especially qualified by build, voice, etc. to give added color to a work—a device used to good advantage by Johann Strauss in *Die Fledermaus* in the case of Frosch, the jailer. Finally, what redeems the undistinguished text is Mozart's conception of his role as composer. For him, "the text must be the obedient daughter of the music". So even for frivolous libretti like *Die Entführung* or *Cosi Fan Tutte*, he wrote arias which probe real emotions. To Emperor Joseph II who first made the criticism that the arias of *Die Entführung* were "too fine for our ears and a tremendous number of notes", he replied, "Exactly as many, Your Majesty, as are needed". Obviously, he did not write down for a *Singspiel*. On the contrary, *Die Entführung* contains some formidable tests of virtuosity: Constanze's *Martern aller Arten*, Osmin's *Ach, wie will ich triumphieren*, and Belmonte's *Ich baue ganz auf deine Stärke*. There is a youthful charm to this opera that is irresistible especially when it is assigned to superb singers. How delightful to hear casts such as appeared in Covent Garden in 1927 and 1938: Ivogun, Schumann, Erb, and Bender, with Walter on the podium or Berger, Beilke, Tauber, and Weber, with Beecham on the podium!

It is interesting to fit this opera into its appropriate time slot in Mozart's life. It was in many ways a declaration of independence, for it allowed him to compose opera in German—a state of affairs he approved of, it marked the rupture of relations with his former patron—the domineering Archbishop of Salzburg, and it practically coincided with his marriage to Constanze Weber in defiance of his father who had hitherto been the guide of his life. Mozart described the winning of his own Constanze as "Die Entführung aus dem Auge Gottes"—the Auge Gottes being the street where the Webers lived.

Mozart's most significant effort in the genre of opera prior to *Die Entführung* had been *Idomeneo*. The years to come were to see *The Marriage of Figaro* (1786), *Don Giovanni* (1788), *Cosi Fan Tutte* (1790), and *The Magic Flute* and *Clemenza di Tito* (1791). But there are foreshadowings of many of these in *Die Entführung*. Constanze and Belmonte, for example, are early sketches for Tamino and Pamina in *The Magic Flute*, and Osmin bears a strong resemblance to Monostatos in the same opera. Blonde often reminds us of Susanna in *The Marriage of Figaro*, and she has, on a slighter scale, the same problem—to convince her husband-to-be that she has remained true to him alone. Pedrillo, too, incorporates elements of both Leporello and Figaro—a willingness to serve his master in every capacity, a facile inventiveness which can extricate him from difficult situations, frank cowardice in the face of physical danger, a playful manner with the ladies, and an unquenchable desire to tease.

The opera is set in an unspecified city in Turkey in the sixteenth century. The plot is set in motion by the capture of Constanze, a Spanish lady, by pirates who convey her to Pasha Selim in whose seraglio or harem she is confined. The lady resists the wooing of the Pasha who proves surprisingly patient in the face of her delaying tactics. Though she does not know it, her fiancé Belmonte has come to rescue her. His aria is the first we hear (*Hier soll ich dich denn sehen*) as he stands before the palace uncertain how to effect an entrance. He catches sight of gruff old Osmin singing as he stands on a ladder plucking figs (*Wer ein Liebchen hat gefunden*). This Osmin is a slow-thinking creature all of whose intelligence is concentrated on being a faithful watchdog over the seraglio. His song tells of the need for keeping females pampered, petted, but above all guarded from the eyes of rivals. Belmonte with difficulty gets Osmin's attention; he asks to be directed to Pedrillo in the employ of the Pasha.

The very name reduces Osmin to teeth-gnashing fury; he hates the young rascal. He rudely pushes Belmonte off the premises without giving him an answer. Just then Pedrillo enters to collect the figs from Osmin. Osmin's spite explodes (*Solche herge-laufene Laffen*). Truculently and pompously, he maintains that he is not taken in by the tricks of fellows who are always trying to find some way to get into the harem and make a monkey of him. While Pedrillo laughs and teases, Osmin describes in detail what will happen to anyone (meaning Pedrillo) who thinks he can outwit Osmin: he'll be flayed, hanged, drawn, quartered, etc. When Osmin finally removes himself, Belmonte comes out of a nearby hiding place, and there is a joyful reunion, for Pedrillo is a servant of Belmonte's. Master and man put their heads together to devise a way out of their difficulties. Belmonte hears how Constanza has refused to yield to the Pasha, and how Blonde has kept Osmin at arm's length. Here one discovers the real reason for Osmin's animosity towards Pedrillo, for the latter is obviously favored by the pert maid. Then Pedrillo hears how Belmonte has brought a ship into the harbor to transport them all home. He suggests that his master pose as a landscape artist and seek employment with the Pasha since the latter admires nothing more than the latest European styles in gardens. Belmonte does not have much chance to ponder the suggestion, for even then the Pasha's barge is approaching on the water with Constanze in it. Belmonte is overcome at the thought of seeing her (*O wie ängstlich*). The Pasha's presence is announced by a chorus of his guards, the Janissaries. Belmonte and Pedrillo tactfully draw back while the Pasha addresses Constanze courteously and asks when he will hear a favorable answer to his suit. Her answer is the lovely *Ach, ich liebe* where she does her utmost to dissuade him from wooing by describing the completeness of her devotion to Belmonte. The Pasha warns her that his patience is near an end. The unhappy Constanza leaves, and Pedrillo takes this opportunity to step forward and introduce Belmonte as a gardener to the Pasha. Belmonte is hired and, after much grumbling, accepted by Osmin (*Marsch, marsch, marsch*).

If Act I showed Constanze pushed to the wall by the Pasha, Act II shows Blonde being plagued in like manner by Osmin. She rebuffs him and amazes him with her exposition of the rights and privileges of the European woman; Osmin fears her radical talk will corrupt the whole harem: a woman can't be won by force; tenderness and flattery are more likely to do the trick (*Durch Zärtlichkeit und Schmeicheln*). In the duet *Ich gehe*, Osmin and Blonde continue to bicker until she pushes him out of the garden which the downcast Constanza now enters. In *Welcher Kummer*, she bewails her wretched lot once more; the Pasha expects a favorable answer tomorrow. Blonde, finding it impossible to cheer her up, retires when the Pasha approaches. Once more he pleads his love, but this time enforces his pleas with threats of torture if she will not submit. Her answer is that splendid *tour de force*, *Martern aller Arten*—he may do with her what he will; death will eventually free her. Awed by her courage, the Pasha leaves, and Constanze goes to her room. . . . Things begin to move rapidly. Blonde enters the garden and is soon joined by Pedrillo who tells her of Belmonte's arrival with a ship. He has a rescue plan which involves inducing Osmin to drink some drugged wine and then at midnight at a given signal snatching the girls out of their rooms down a ladder and away to the harbor. Blonde's joy ripples into song—*Welche Wonne*. . . . There follows the humorous scene when Pedrillo wheedles Osmin into forgetting the Mohammedan ban on wine. Before long, he joins Pedrillo in *Vivat Bacchus* to extol the joys of drinking and love. Osmin snores while Belmonte enters and happily embraces Constanze (*Wenn der Freude Thränen fliessen*). In the quartet which ends the act, the young men are overjoyed to learn that their girls have managed to remain true despite the pressures to which they have been subjected.

Act III finds Pedrillo at midnight with a ladder and with his heart in his mouth now that the time for action is at hand. At midnight, he sings as a signal to the girls (*Im Mohrenland*). The lovely ballad tells of just such a rescue as he plans to carry out now. Constanze comes down the ladder, but while Pedrillo is helping Blonde, Osmin is roused from his stupor and gives the alarm. All four are apprehended, and Osmin gives vent to his vindictiveness in a snarling aria which portrays the torments awaiting them (*Ach, wie will ich triumphieren*). The uproar brings the Pasha to the scene. Osmin explains; Constanza offers to die for Belmonte, and Belmonte offers to die for her or to pay any ransom that is asked. As guarantee of his solvency, he gives his family name. This information enrages the Pasha. For he knows the name; Belmonte's father had imprisoned him years before and robbed him of much treasure. Belmonte despairs (*Welch ein Geschick*), and Constanze joins her voice to his. The Pasha listens to their musical farewell to life. Then contemptuously, he informs the four that they are free to leave. He had so detested and despised the cruelty of his Christian captor that he would scorn to follow his example. He relishes the opportunity to show his superiority to Christian barbarism. In the finale, each of the four expresses gratitude for such unprecedented magnanimity. Osmin intervenes furiously but to no avail. The Janissaries sing the praise of their enlightened Pasha as the curtain falls.



Period

Micro  
Groove

MOZART  
DIE ENTFUHRUNG  
AUS DEM SERAIL  
Act 1  
THRIFT EDITION

33 $\frac{1}{3}$  RPM

UNBREAKABLE

TE 1102 A

Side 1

PATAGONIA FESTIVAL  
SOLOISTS, CHORUS & ORCH.  
RALPH DeCROSS,  
Conductor

LONG PLAYING RECORDS



Period

MOZART  
DIE ENTFUHRUNG  
AUS DEM SERAIL  
Act 2, Part 1  
THRIFT EDITION

TE 1102 B

Side 2

PATAGONIA FESTIVAL  
SOLOISTS, CHORUS & ORCH.  
RALPH DeCROSS,  
Conductor

Micro  
Groove

33 $\frac{1}{3}$  RPM

UNBREAKABLE

LONG PLAYING RECORDS



Period

Micro  
Groove

**MOZART**  
DIE ENTFUHRUNG  
AUS DEM SERAIL  
Act 2, Part 2  
**THRIFT EDITION**

TE 1102 C

Side 3

PATAGONIA FESTIVAL  
SOLOISTS, CHORUS & ORCH.  
RALPH DeCROSS,  
Conductor

UNBREAKABLE

33 $\frac{1}{3}$  RPM  
LONG PLAYING RECORDS



Period

Micro  
Groove

MOZART  
DIE ENTFUHRUNG  
AUS DEM SERAIL  
Act 3  
THRIFT EDITION

33 $\frac{1}{3}$  RPM

UNBREAKABLE

TE 1102 D

Side 4

PATAGONIA FESTIVAL  
SOLOISTS, CHORUS & ORCH.  
RALPH DeCROSS,  
Conductor

LONG PLAYING RECORDS